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Distress and Societal Calamity in John Galsworthy's *The Silver Box*

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ABSTRACT

Sociological Denigration depends on the imperative connection that exists between the craftsmanship of a craftsman and the society in which the craftsman lives. The time and space in which the craftsman is settled shapes his reasoning and virtues. A sociological commentator focuses on the social milieu and the degree and the way in which the craftsman reacts to it. Sociological approach demonstrates how writing mirrors social conditions or how social conditions influences an essayist's reasoning. This paper investigates how Galsworthy mirrors the evil deformities of Victorian England in his play, *The Silver Box*.

Keywords: Sociological Denigration, Knack, The social order, Artiste, Societal Ambiance, Victorian Society.

INTRODUCTION

Sociological Denigration is not a twentieth century improvement. It goes back to the eighteenth century when bad habits turned with investigation of the social conditions in Greece which went into the synthesis of Homer's legends. The nineteenth century revealed two prominent sociological pundits, the German Herder and the Frenchman, Taine. Taine focused on the significance of three powers - 'the race, the milieu, and the occasion' following up on the craftsman. By 'race', Taine implies the innate demeanour and manner of individuals. By 'milieu' he implies the consolidated impacts of environment, atmosphere, physical condition, political foundations, social conditions, and so forth. By 'minute', Taine implies the soul of the period, or the specific phase of national advancement which has come at a specific purpose of time.

Distress and Societal Calamity in '*The Silver Box*'

As indicated by Allardyce Nicoll, '*The Silver Box*' manages the familiar saying that there is one law for the rich and another for the poor people. It is not, in any case, that Jack Barthwick, the joyfully conceived cheat, is completely a miscreant, as he winds up in conditions over which he has no control. In the police-court scene, when the justice tells Jones, the cheat of no associations and no cash, that he is an aggravation to the group, Jack Barthwick inclines from his seat and cries, "*Dad! that is what you said to me!*" Act III, pg.187". Both father and child acknowledge impeccably that Jones is a ruler seriously treated. He and Jack should in a fair society, have gotten a similar discipline; yet conditions will it generally. One is a rich man's child; the other is not worth mentioning. Society, with imperceptible nearness, verifies that "the rich should want to be poor". It is valid that Incongruity is the twist and woof of this play. Incongruity in the life of individuals and social

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and powers conflicting with them is patent in this play. There is impressive incongruity in the introduction of the arrangement of Law and equity that strikes at the very root and structure of the social life. Legitimate Equity is a major deception and a frightful joke. As Equity, the poor are squashed. What is regulated as equity in the law courts is a gross bad form, and that is the incongruity of our social and legitimate life. The expressions of Jones at the end of the play with respect to the judgment of the magistrate demonstrates the sharp incongruity of the lawful framework. His words are strongly amusing.

The parody in '*The Silver Box*' is coordinated with the distinction in treatment concurred by the courts to the rich and the poor people. A plotted trick and a working man do similar things. The plotted trick is shielded from lawful discipline by his dad, though the worker is hauled to the court, reviled by the judge and sent to imprison. Over the span of the worker's trial, the gay youth spares him by laying, with conspiracy of his insight and his ethical father, an individual from parliament. The worker, not all that help, comes clean and languishes over it.

It is obvious, a social disaster specifically for Jones and his family. Law enters this play as a relentless legitimate drive, similar to the low life in a Shakespearean catastrophe. The legal equipment is worsening and it brings calamity to the group of Jones. Also, as a social catastrophe "*The Silver Box*" is concerned not with the certainties and fortunes of relentless legends in the Shakespearean disaster. It is the dreadfulness of touchstone, usually who places men and women in the community's eye. The shocking survival of Livens and his two girls, the pity and wretchedness in the life of Jones, and the hopeless existence of Mrs. Jones introduce the exhibition of catastrophe in this play.

The parallelism in '*The Silver Box*' is as correct as it is but then how normally it functions! The craving of the creator is to demonstrate that the law, albeit ostensibly unprejudiced, bears more scarcely on the poor than on the rich. He intertwines that the fortunes of the two families: the white collar class Barthwicks and the lower-class Joneses. The child of Mrs. Barthwick, being flushed, takes the reticule road of a young lady, for entertainment only to score off her. The spouse of Mrs. Jones, being tanked, takes a silver cigarette box

from the living room of the Barthwicks, out of hate. The combination of these two stealing were exactly what Galsworthy expected to be incapable of him to build up his theme.

It is valid, the play is said to be a social disaster brimming with profound despicable touches that moves one's heart and touches the sentiments of sensitivity and pity for the discouraged and pounded individuals in the general public. The two characters who bring out the best sensitivity are Mr. Jones and Mrs. Jones, and out of these two our sensitivity goes out for Mrs. Jones, Mr. Jones is rebuffed by the justice for ambushing snow. He has sent behind the bars for a month, and this sentence on Mr. Jones makes untold wretchedness and languishing over Mrs. Jones. She is turned out of administration, and evidently with no methods for gaining, she doesn't have anything yet starvation and languishing over her and her three youngsters. The territory of Mrs. Jones' life brings tears and the pursuers weep over the awful exhibition of life displayed by the horrible arrangement of equity that is unduly brutal on Mr. Jones and his better half. That is the social catastrophe in *The Silver Box*.

The plot is the battle of a person against society, the ineffective surges of a deafy a shut phalanx. Not fewer than ten of his shows are somehow associated with equity and in which six of them, deal with a criminal case and its fundamental rushes and quest for the offender is utilized to build up the character, and work out the predominant thoughts.

It is valid; the dramatizations of John Galsworthy are composed with a positive reason. In spite of the fact that he was a craftsman who had confidence in the standards of objectivity, he couldn't trust that dramatizations ought to be composed only with the goal of amusement or unwinding. He composed his plays to propagate some of his thoughts to evacuate the shades of malice running widespread in the general public and in this way strikes the very foundation of the social structure. Galsworthy dependably has a reason behind appearing as the exterior of craftsmanship in his plays. He is completely out of the sentiment, "A Show must be so molded as to have a tower of significance. Each gathering of life and character has its inborn good; and the matter of the producer is to represent the gathering as to convey that ethical piercingly to the light of the

day." In this play the writer manages certain social issues with the enthusiasm of a reformer and he argues for better sense in managing of these issues.

As per J.W Cunliffe "The play (The Silver Box) intentionally endeavors a formal symmetry which is one of Galsworthy's most loved sensational gadgets. Jones, an "out-of work", has stolen in a smashed attack of disdain from John Barthwick, he sit out of gear child of an affluent Liberal M.P ., a tote of ruby silk which Jack in an intoxicated attack of a hatred has stolen from "an obscure woman, from past." The genuine impact of the play comprises the difference between the Barthwick family, which is satchel glad and spoiled, and the Jone's family, headed to partition by neediness. Mrs.Jones who outfits the association between two by going about as charwoman in the Barthwick house, is a splendid character who examines, extremely powerful on the stage. It is clear that 'The Silver Box', shows a wide complexity between two classes of individuals, the rich and poor people. Galsworthy has given a peep into two sorts of "lives," those of the rich, and those of poor people. In the play it recognizes the Barthwick family union with Jones' family, and in the wake of perusing this play it is anything but difficult to classify the two methods of human living. Mrs. Jones is an exceptionally genuineness lady, thoughts of robbery never strikes a chord. She doesn't put stock in taking other individuals' cash discreetly and she is firmly contradicted in appropriating other individuals' things. When she is caught by Snow, she argues her innocence in the subject and correctly too ,for she is involved in the stealing of the Silver Box. She made the casualty of gross unfairness. She is decently quitted however her husband is detained, and the instance of the silver box punishes her in life.

In the words of Frank Swinnerton, "He (Galsworthy) had been naturally introduced to an agreeable class, and he discovered individuals from that class unbearably less touch to the shades of malice which he all observed about. Like each other English Moralists, he shouted out upon the English false reverence. He charges his class for utilizing each favourable position which the riches and the English Lawful framework gave. When he initially went into the theatre, it was to draw a pointed differentiation between the parcel of a young man of a good family and a working man both of whom, when smashed, have submitted robbery of The Silver Box". It is valid

that Galsworthy remained an enthusiastic backer of authenticity till the end of his life. Tending himself to the topic of connection amongst reality and excellence in a show-stopper, Galsworthy pronounces that "the craftsman who makes what is living and genuine has accomplished magnificence likewise," shows striking perspicacity in everything that worries mass culture. He sees with caution the assault made by the media on man, on the book and on genuine learning. The optimal of the person surmised the full advancement of the person's otherworldly forces. He knew from his own experience that individuals always endeavour to take in more about themselves and their condition, and in workmanship he sees the essential methods for achieving understanding between individuals.

CONCLUSION

Galsworthy's speciality is invigoration and being available to all. A Firm devotee to a definitive triumph of reason and excellence as the property of all, Galsworthy declined to acknowledge nonappearance of humanistic beliefs, refutation of shape and piece, magnification of shot and indistinctness. Further, he has the fearlessness of his feelings.

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